THE GALLERY

APRIL 1985 VOLUME 7 Art Gallery of Ontario NUMBER 3

1984 Revisited

The 1984 Miss General Idea Pavillion
Sam and Ayala Zacks Wing
April 26–June 23

by Philip Monk

The year 1984 may be at an end, but as a metaphor it still reverberates in the popular imagination. Ever since 1968 when a trio of young artists – AA Bronson, Felix Partz, and Jorge Zontal – banded together in Toronto under the name of General Idea, 1984 was a signal year. The cumulative event and celebration of that year is the exhibition *The 1984 Miss General Idea Pavillion*, which opens at the Art Gallery of Ontario with a special Members' preview on April 25, (from 4 to 9 pm), after travelling from Basel, Switzerland, and Eindhoven, the Netherlands.

For General Idea, 1984 was a metaphor around which to generate their vision of the future. But as Orwell's 1984 was really his own present, so General Idea's vision is really a collage of the past's view of the future, or rather mass media's and popular culture's image of the future. These images reveal themselves to be artificial, ritualized images of the present. But these images were rewritten in another narrative, cast in new roles, and they became the props for General Idea's ironic observations on mass media, the art world, and cultural discourse. Filtered through these images, the art world was turned into a mass media pageant of which the artists were the masters of ceremony, the stars, the commentators, and the audience of their own reflections.

The artificial device on which General Idea elaborately balances this framework is *The 1984 Miss General Idea Pavillion*. This greater metaphor for their whole production of art is ambitiously constructed at the AGO, which in turn becomes part of the "Pavillion" in its voracious appetite for cast-off cultural forms and the still living myths of art. At the Gallery the "Pavillion" is a parade of rooms, reconstructing and documenting General Idea's enterprise that has sustained this metaphor since 1968.

General Idea (Canadian), *Baby Makes 3*, 1984.

Drawing from their multi-media work in video, performance, installation, magazine work (they publish *FILE Megazine*), posters, and painting, the exhibition concentrates on three areas of General Idea's career. These are the Architectural Projects from 1974-1984 which sketched out the broad dimensions of the "Pavillion," the Archeological Works from 1977-1984, and *Cornucopia*, fragments from one of the rooms of the "Pavillion." There is a continuity between the architectural and the archeological as the "Pavillion" is built up and destroyed over time – all within its own fictional space. This is part of General Idea's ironic, seemingly contradictory play between historical images of the future and archeological fragments created in the present.

Cornucopia not only figures in this transformation of the "Pavillion" on the shifting grounds of contemporary cultural interests, it also introduces new themes specific to General Idea that become dominant motifs in the exhibition: the three poodles of General Idea. But once again this is not a new departure as much as another veneer lacquered onto the surface of the "Pavillion" – the image they present to us and the media. As they say while elaborating their themes in another tongue, tongue in cheek: "We are the poodle, banal and effete; note our relished role as watchdog, retriever and gay companion; our wit, pampered presence and ornamental physique; our eagerness for affection and affectation; our delicious desire to be groomed and preened for public appearances, in a word, our desire to please: those that live to please, must please to live."

Philip Monk is Curator of Contemporary Canadian Art at the AGO.

Questions of definition

Sculpture: Questions of Definition
Gallery E
April 20–June 16

It is not unusual for visitors of contemporary art exhibitions to feel bewildered and confused by the wide array of objects, assemblages, constructions, and installations presented as sculpture.

On the surface it seems that all the traditional concerns that historically define sculpture have been cast aside by the new breed of sculptors. They are introducing radically new elements and associations into their work, that are often contradictory, enigmatic, and highly personal in their symbolism.

Sculptural works of this kind resist simple definitions and seldom offer enjoyment on a purely aesthetic level. Rather, they demand contemplation on a number of different levels and contexts to reveal their complexity.

The exhibition, *Sculpture: Questions of Definition*, is an educational exhibition, especially designed to address these problems. Although it was organized to accommodate the needs of high school students and their teachers, the show will appeal to anyone interested in sculpture.

Through the works of prominent Canadian artists, such as Michael Snow, Irene Xanthos, Ian Carr-Harris, Colette Whiten, Noel Harding, and John McEwen – assembled from the AGO's Permanent Collection – the exhibition will demonstrate how artists today are altering the traditional definition of what sculpture is.

Ian Carr-Harris (Canadian, 1941–), *. . . across town . . .*, 1981; Collection AGO, Purchase, 1982.

A slide presentation is included in the exhibition as a first-hand commentary by the artists about the works on view, in addition to discussions about the influences that are shaping their artistic productions. A printed hand-sheet will also be available for additional information on the sculptors and their work. The exhibition was organized by Secondary Level Programs.

Note of thanks

As the mammoth exhibition, *The European Iceberg: Creativity in Germany and Italy Today*, draws to a close, it is only fitting to remember the many sponsors whose generosity directly contributed to the unprecedented scope of this unique event. This exhibition resulted in wide international recognition in the art world for both the AGO and the city of Toronto.

The major financial grant came from the family of Mr. Roger Davidson, a distinguished member of the AGO's Board of Trustees, who has demonstrated his commitment to our institution many times before with donations of major works of art by such contemporary masters as Motherwell, Judd, Noland, and Morris Louis.

Companies, such as Currier & Smith Limited, Alitalia, and Crownx Inc., in addition to the Foreign Office of the Federal Republic of Germany, responded generously to our appeal for funds and provided assistance in a number of imaginative ways on a more practical level: by providing essential services such as travel and accommodation for our European guests – artists and curators – whose presence made the opening week of the exhibition so memorable.

Special mention must be made of the considerable assistance given by the Goethe Institute Toronto and the Italian Cultural Institute of Toronto, who made possible the ambitious and comprehensive film program that complemented the exhibition and included major masterpieces of the contemporary cinema, never before seen in Toronto.

The Goethe Institute Toronto has also supported the special lecture series, which, by encouraging debate and dialogue, made visits to the exhibition especially meaningful.

The highlight of Toronto's social season, the Brazilian Carnival Ball, was transformed this year into a magical Venetian masquerade with the help of the AGO's Volunteer Committee. All proceeds from this glamorous and happy event were also donated to the Gallery.

Contrary to an earlier announcement, however, Lufthansa German Airlines did not support the exhibition.

EVENTS

Exhibitions

The European Iceberg: Creativity in Germany and Italy Today
Sam and Ayala Zacks Wing, Gallery of Contemporary Art, Margaret Eaton Gallery, Gallery E, Walker Court, Signy Eaton Gallery, Print and Drawing Galleries, Walter Trier Gallery and Anteroom, Irina Moore Gallery, Fudger Rotunda, Leonard Rotunda, East Lobby
through April 7
An investigation of recent European art, with a focus on Germany and Italy. The exhibition refers to architecture and design, film, fashion, theatre, and the visual arts. Organized by the Art Gallery of Ontario.

Sponsored by Mr. and Mrs. Roger Davidson and family, with the support of Crownx Inc., Alitalia, the Goethe Institute Toronto, Istituto Italiano di Cultura, Auswaürtiges Amt, Bonn, Currier & Smith Limited, and the Volunteer Committee of the Art Gallery of Ontario.

The 1984 Miss General Idea Pavillion
Sam and Ayala Zacks Wing
April 26 through June 23
Organized by the AGO, the touring exhibition first opened at the Kunsthalle, Basel in Switzerland in September 1984, and was followed by a larger, more complex showing of architecturally related work from 1974 to the present at the Stedelijk van Abbemuseum in Eindhoven, the Netherlands on January 12.

A special Members' preview on April 25, will mark the arrival of the exhibition at the AGO, where a parade of rooms from the Pavillion will offer visitors a comprehensive look at the creative progress of Canada's most influential artistic trio, since their formation in 1968.

Henry Moore: A New Dimension
Irina Moore Gallery
through May 1
An exhibition of eight large tapestries and seven of the eight watercolours by Henry Moore on which the tapestries are based, and photographs of the weaving technique. Organized by the International Exhibition Foundation, Washington, DC

Sculpture: Questions of Definition
Gallery E
April 20 through June 16
Works by six Canadian contemporary sculptors are presented in this educational exhibition designed for the Secondary school level to demonstrate how the traditional definition of sculpture is being challenged by artists today. School tours may be arranged by calling the Scheduling Officer, Education Services, ext. 200 or 202.

Images of the Land: Canadian Block Prints 1919-45
Margaret Eaton Gallery
April 13 through May 19
The exhibition surveys the revival of block printing, woodcut, wood engraving, and linocut in Canada. Organized and circulated by the Glenbow Museum with the financial assistance of the Canada Council and the Calgary Region Arts Foundation.

Eighteenth-Century Printmaking in England and France
Walter Trier Gallery
April 13 through May 12
An exhibition of approximately 40 works from the Permanent Collection which displays the remarkable variety of subject and technique of eighteenth-century printmaking.

Carl Schaefer (Canadian, 1903–), *Corn Stooks*, 1933; wood-engraving. Collection of Glenbow Museum. From exhibition *Images of the Land*.

Inuit Art from the Collection of Sam and Esther Sarick of Toronto
Restaurant Corridor
April 6 through June 16
A selection of approximately 25 works of Inuit art from the collection of Sam and Esther Sarick. Included are sculptures and graphics by such artists as Karoo Ashevak of Spence Bay, Ennutsiak of Frobisher Bay, Kiakshuk of Cape Dorset, and Oonark of Baker Lake.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw, and Leonard Galleries
Fourteenth- through 20th-century paintings from the Gallery's Permanent Collection and long-term loans; 19th- and 20th-century sculpture and major paintings from the Contemporary Collection.

Georgia Ridley, John Ridley, and J.S. McLean Galleries
Selections of Canadian historical art from the Permanent Collection.

Signy Eaton Gallery
Selections of Canadian contemporary art from the Permanent Collection.

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore Collection.

Walter Trier Anteroom
Selections from the Trier-Fodor Foundation Gift.

Print and Drawing Galleries
Selections from the Permanent Collection and loans.

Extension Services

The following exhibitions will be circulated by the AGO during April. Dates are subject to change.

Grasp Tight the Old Ways: Selections from the Klamer Family Collection of Inuit Art
Confederation Centre Art Gallery and Museum, Charlottetown, Prince Edward Island
through April 7

The 1940s: A Decade of Painting in Ontario
Thunder Bay National Exhibition Centre and Centre for Indian Art
April 2-28

Alex Colville: A Retrospective
Canada House, London, England
April 10–May 8

Pictures for the Parlour: The English Reproductive Print from 1775-1900
Chatham Cultural Centre
April 12–May 5

Norman Cohn: Portraits
London Regional Art Gallery
April 26–May 26

Van Gogh: The Vicarage at Nuenen: Masterpiece Exhibition Series
the Gallery/Stratford
through April 7

"Artists with their Work" Programs

Joan Krawczyk: Painting
Whitby Arts Inc., The Station Gallery
March 30–April 21

Peter Dudar: Film Screenings
the Gallery/Stratford
April 7

Brian Burnett: Painting
Lynnwood Arts Centre, Simcoe
April 12–May 5

Sandra Meigs: Film Screenings
the Gallery/Stratford
April 21

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art, and increase your visual awareness. Topics are available at the Information Desk. Join us during April:

Tuesday to Thursday at 12:15 pm and 2:00 pm
Thursday at 7:30 pm
Friday at 11:15 am* and 2:00 pm
Saturday at 2:00 pm** and 4:00 pm
Sunday at 1:00 pm and 4:00 pm
Sunday "Talk of the Week" by Gallery staff at 2:00 pm

Talks on aspects of *The European Iceberg* will be offered frequently throughout the exhibition and will be the topic of each Sunday's "Talk of the Week." A schedule of all topics is available at the Information Desk.

**Artful Conversation*, a new program offered every Friday, features a half-hour Gallery Talk followed by an informal discussion over coffee.
***On the last Saturday of each month, this talk will be signed for the hearing impaired.

For group tours contact the Education Scheduling Office, ext. 200 or 202.

Gallery Hopping

An April Excursion . . .
Tuesday, April 16
Several special exhibitions and a superbly renovated museum await you this spring. The Kitchener-Waterloo Art Gallery offers an exciting juried show *Art Forms 1985*, plus additional exhibits by artist-xerographer, Trevor Hodgson and photographer, Edward Burtynsky. Luncheon and a tour at the splendid new Seagram Museum (housed in a yellow brick warehouse dating back to 1870) will be followed by a visit to the Macdonald Stewart Art Centre, Guelph, where the exhibition *Folk Treasures of Historic Ontario*, is on view.

Bus leaves the St. Clair subway station (Pleasant Blvd. entrance) at 8:45 am, returning approximately 4:30 pm. Tickets $30, and must be obtained *in advance* from the Volunteer Office by following the instructions on page 4. A Member may buy up to four tickets. A project of the Volunteer Committee.

A Maytime Hop . . .
Thursday, May 16
Come with us to the Koffler Gallery to meet the artist Joseph Drapell and tour his current exhibition. Afterwards we drive to Kleinburg where we will have lunch at the McMichael Restaurant and tour a special exhibition *Works of Craft* from the National Museum of Man and the McMichael Canadian Collection.

The bus departs from the St. Clair subway station (Pleasant Blvd. entrance) at 9:00 am. Tickets $22. A project of the Volunteer Committee.

THE GALLERY

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Activity Centre

Open Studio
Sundays: April 14, 21, 28, 1-4 pm
Closed Easter Sunday
A free studio art drop-in program for all ages is open Sundays from 1:00–4:00 pm. Artists' materials available for drawing, painting, printmaking, and sculpture. Children under 12 must be accompanied by an adult. Recreation groups, clubs, or organizations cannot be accommodated.

Summer Art Studio for Kids 1985
July 8–August 2
The curriculum for the summer session of the Junior Gallery School will include drawing, painting, printmaking, and sculpture. Classes are held Monday to Friday, 9:30–3:30 for a two-week period; 8 to 10-year-olds attend July 8-19, 11 to 13-year-olds attend July 22–August 2. Students aged 14-18 may register for either a two-week period or for the entire month.

Tuition: $130 for Gallery Members and $170 for non-Members; for students 14-18 attending for four weeks $210 for Gallery Members and $290 for non-Members.

Super Summer, Super-8 Animation Studio
July 8–August 2
Students aged 8-13 will receive instruction in a full range of super-8 film animation techniques from flip books to sound cartoons. Classes are held Monday to Friday 9:30–3:30 for a two-week period. Eight to 10-year-olds attend July 8-19; 11-13-year-olds attend July 22–August 2. Tuition: $160 for Gallery Members and $200 for non-Members.

Registration for the above two programs will be held on Wednesday, May 1, 7-9 pm in Orientation Rooms 2 and 3, located on the lower mezzanine level.

Advanced Studies in Visual Arts 1985-86
September 1985–May 1986
Applications by Secondary School students are invited for adjudication for entrance to the 1985-86 Studio and Art History/Criticism Programs. Thirty classes are held Saturday mornings from September 1985–May 1986. For further information please call 977-0414, ext. 369

Art Tours

Brochures for the following art tours are available on request from the Volunteer Office. A project of the Volunteer Committee.

New Mexico
October 3-9
Discover the art of a rich assortment of cultures – the Pueblo Indians, early Spanish settlers, and Americans whose ancestors trekked the Santa Fé Trail. We will visit Albuquerque, the old city of Santa Fé, and Taos (an art colony since the late 19th century). Highlights include a hot air balloon festival, an art festival, and tours of private collections and an artist's studio.

Italy – Three Cities
Venice October 15-23
Florence October 22-30
Rome October 29–November 6
Plan a tour to any one, two, or three of these great cities, where you will bask in the richness of Italian art, savour the classical Italian cuisine and local wines, visit villas and monuments of antiquity, and enjoy the picturesque countryside.

Looking Ahead . . .
Washington, DC in February 1986 – to visit the *Treasure Houses of Britain* at the National Gallery of Art; Britain in late Spring 1986; France in late Spring or early Fall 1986.

Concerts

Royal Conservatory Series at the AGO Walker Court
Sunday, April 14, 3:00 pm
The Royal Conservatory of Music and the AGO present The York Winds ensemble with a program to include works by Ibert, Lefebvre, Poulenc, Damase Françaix, and Taffanel.

This concert series is made possible through the generous support of Northern Telecom.

Courses

From Cave Painting to Conceptual Art: A Survey of Western Art History
The Jackman Hall
Tuesdays, April 9–May 14; 1:30–3:30 pm
Repeated Wednesdays, April 10–May 15, 6:30–8:30 pm. Who made the *Venus de Milo?* What is the Renaissance? Why is Picasso important? Join Adult Programs staff members Francis Broun and Peter Gale for six two-hour slide lectures featuring the major periods of Western art from ancient times to the present day.
Course Fee: Members, students, seniors $40; non-Members $45. Tickets may be ordered from the Scheduling Office, Education Services. See 'How to Order' box on page 4. Please state the series of your choice.

Film

Canimation

Over the last 20 years, Canadian animators have received more than 15 Academy Award nominations and three Oscars in addition to countless prizes and enthusiastic receptions at international animation festivals. Among filmmaking countries, Canada is highly respected for its animation work, yet in Canada itself, there has not existed any real forum for viewing and assessing the creativity, humour, and inventiveness of our own animated films.

Canimation features some of the best animation from production studios, independents, and schools across the country and explores the ingenuity of Canadian animators over the last forty years.

Special thanks to Gerry Flahive of the National Film Board of Canada, Ellen Bessen, Linda Wilson, Karl Hagan, Frank Nissen, and Garth Armstrong. This program has been prepared by Richard Gotlib for the Edward P. Taylor Audio-Visual Centre. The series is sponsored by Aetna Canada and supported by the Honourable Marcel Masse, Minister of Communications, the Canadian Film Institute, and the National Film Board of Canada.

General Information
Admission is $5 per screening and tickets go on sale in the Audio-Visual Centre on April 2. Tickets are also on sale one hour before films begin, outside The Jackman Hall; entrance via the McCaul Street doors.

Sunday, April 14, 1:00 pm

'CanCon' Mythbusting
This program shows how Canadian animators have successfully depicted the elusive Canadian identity with style, poignancy, and humour. *Program runs approximately 65 minutes.*

2:30 pm
The Devil & Daniel Mouse, 1977,
Clive Smith. *Running time 60 min.*

Sunday, April 21, 1:00 pm

The Animator's Eye, The Animator's Mind
This program demonstrates that the visual techniques and uses of animated films are limited only by the parameters of the maker's imagination.

Sunday, April 28, 1:00 pm

A Glimpse Back
Providing a brief history of animated film in Canada from 1941 to the present, this program includes the output of the National Film Board, animation schools, studios, TV commercial production houses, and independent animators. *Running time is approximately 75 mins.*

3:00 pm
Ring of Power, 1982,
Clive Smith, *90 min.*

Angel and Omar in *Ring of Power.*

Sunday, May 5, 1:00 pm

Norman McLaren – The Man Who Touched Cinema
This screening provides an opportunity to see a representative selection from the career of one of Canada's premier ambassadors of animation, reflecting McLaren's use of the medium, music, movement, and the occasional message.

3:00 pm
McLaren Dance Films. *Program runs 50 minutes.*

The Grange

Once a centre of social and political life in Upper Canada, and now among the most popular museums in Toronto, The Grange has been restored to a 'Gentleman's House' of the mid-1830s.

Entrance is through the AGO. Free with admission. Adult tours are arranged by calling 977-0414, ext. 237. For school tours, call ext. 200. See Members' Activities for information on luncheon lecture series. A project of the Volunteer Committee.

Members' Activities

Tickets for Members' Activities must be obtained *in advance* from the Volunteer Office by following the instructions on page 4. A Member may buy up to four tickets. A project of the Volunteer Committee.

Art & Apéritif
No tickets or reservations needed. Every Thursday at 5:30 pm at the Membership Desk in the Lobby, join a tour of one of the current exhibitions and a get-together afterwards in the Members' Lounge. Guests welcome. For topic call Information Desk on day of tour or pick up the monthly listing.

Art in the Morning
Tickets are $3, required *in advance.* Coffee in the Members' Lounge at 9:30 am. Tour at 10:00 am.

Special Program
Wednesday, April 10
Join us for a very special hour with well-known art critic Lisa Balfour Bowen.

The 1984 Miss General Idea Pavillion
Wednesday, May 15
This fascinating series of installations is the culmination of 16 years of prolific art production by General Idea. A great opportunity to see work by Toronto's most progressive art group.

Sunday Start with Art
Tickets are $5, required *in advance.* Coffee, juice, and croissants are served in the Members' Lounge at 11:00 am (moved forward from 11:15 am) one Sunday each month, followed by a tour.

Eighteenth-Century French Art
Sunday, April 14
A selection of works from the Gallery's Permanent Collection will be toured.

The 1984 Miss General Idea Pavillion
Sunday, May 12
Docent will tour the parade of rooms from the Pavillion which make up this fascinating exhibition. This is an excellent opportunity to follow the work of this influential trio of artists since their inception in 1968.

Special Evenings for Members

Group of Seven
Wednesday, April 17
Explore the Gallery's rich collection of the Group of Seven with Education Officer, David Wistow, MA. *Tour begins at 6:00 pm.* Dinner follows in The Restaurant at 7:15 pm. Tickets $20 include tax and gratuity, required *in advance.*

Jack Chambers: Tracks and Gestures
Wednesday, May 22
Enjoy an award-winning documentary film on one of Canada's most eminent painters with a special introduction by its producer, Christopher Lowry. Screening in The Jackman Hall at 7:15 pm followed by dessert and coffee in The Restaurant at 8:15 pm. Tickets $7.50 include tax and gratuity.

Grange Spring Luncheon Lecture Series
Tickets are $7 for Members, $10.50 for non-Members, and must be obtained *in advance* from The Grange. Entrance is through the AGO. See instructions for ordering on page 4. Lecture followed by an informal luncheon.

The Architecture of Cumberland, Howard and Thomas
The Grange Music Room
Tuesday, April 9, 11:00 am

Shops and Services

Gift certificates are valid for one year, are available in denominations of $10, $25, and $50, and now redeemable in all AGO retail outlets, Art Rental, The Restaurant, and Membership.

The Coffee Shop
A pleasant snack stop on your AGO tour.

The Restaurant
The popular main-floor dining room offers a diverse and moderately priced menu. Fully licensed. Reservations accepted.

Members' Lounge
Meet for drinks or a light luncheon in the elegant room overlooking the Walker Court, reserved for Members and their guests. A selective menu. Fully licensed. No reservations.

Norma Ridley Reading Room
A quiet space off the Members' Lounge, reserved for reading exhibition catalogues or current art periodicals and magazines.

The Book Shop
An outstanding selection of gift books on art, architecture, design, and photography. Members' discount.

Art Rental Service
Reflecting Toronto's art scene, this extensive selection of paintings, prints, photographs, and sculptures changes frequently. Rent or purchase. A project of the Volunteer Committee.

The Impulse Shop
A variety of excellent quality, well-designed gifts, creative games, art sup-

An age of invention

Eighteenth-Century Printmaking in England and France
Walter Trier Gallery
April 6–May 12

by Brenda Rix

The eighteenth century was an age of experimentation in the fields of science and art. Printmaking techniques reflected this spirit and were characterized by an inventiveness that was unique to the period.

The activities of printmaking and print collecting became pleasurable pastimes for the wealthy élite, and the growing market for prints among all classes led engravers to develop new techniques and to use traditional methods in novel, often ingenious ways. This exhibition of forty works from the Permanent Collection suggests the remarkable variety of subject and technique of 18th-century printmaking in England and France.

The demand for reproductions of paintings and drawings resulted in several innovations. Elaborate colour printing methods and the tonal processes of aquatint and the "crayon manner" were invented in France and later modified in England. Mezzotint, an unusual process developed in Germany in the 17th century, was used extensively in England to reproduce the rich chiaroscuro effects of portrait paintings. Its creative possibilities were exploited in 1760 by Thomas Frye in a series of 12 life-sized heads and in the 1770s by a number of monumental works after Joseph Wright of Derby represented here by *An Iron Forge*.

Amateur and professional painters who experimented with printmaking usually chose etchings for its spontaneity and ease of execution. Etching was also used in combination with line-engraving for a full range of subjects from portraiture to landscape. During the first half of the century, collaborations between etchers and engravers reproducing the rococo paintings of Jean-Antoine Watteau and François Boucher inaugurated the wholesale engraving of painting in France.

The elegant draughtsmanship and elaborate linear vocabulary used in the titillating *Le Coucher de la Mariée* after P.A. Baudoin is characteristic of the kind of work that caused French printmakers to be admired in England and brought Englishmen to the continent to learn the trade.

Detail from Richard Earlom (British, 1743-1822) after Joseph Wright of Derby (British, 1734-1797), *An Iron Forge*, 1773; mezzotint on laid paper, 48.7 × 60.2 cm (sheet). Collection AGO, Purchase, 1983.

In the 1730s William Hogarth imported several French engravers to transform his morality paintings into print. Hogarth made an enormous contribution to English printmaking through his realization that prints could spread art and information to a wide audience. His example also did much to increase an interest in satirical prints and caricatures which opened the way for James Gillray and Thomas Rowlandson at the end of the century.

By the 1780s trade between England and France was flourishing. As in the past many prints were collected and gathered into portfolios and books, but a new market developed for engravings that could be framed and hung on the wall. Among this group were exceptionally large line-engravings with narrative or historical subjects and delicately coloured "dotted" prints with lighthearted mythological themes. Such works indicate the rich diversity of 18th-century printmaking.

Brenda Rix is Assistant Curator of Prints & Drawings at the AGO.

Shops and Services *continued*

plies, executive toys, and unique objects reflecting the heritage of The Grange. A new project of the Volunteer Committee.

The Jewellery Shop
Spring is here. Choose something bold, bright, and beautiful from a wide selection of intriguing pieces. One-of-a-kind designs by famous artists are on display. Ask about our gifts for business. A project of the Volunteer Committee.

The Reproduction Shop
Posters and reproductions to accent your home or office. Framed or museum mounted. 10% Members' discount. A project of the Volunteer Committee.

All retail outlets in the Gallery will be closed for inventory on Monday, April 1.

General Information

Admission

Adults:	$3.50
Seniors with cards:	$1.50
FREE on Fridays	
Students, full-time with cards:	$1.50
Family (2 adults with children under 19):	$7
Members, accompanied children under 12:	FREE
Thursdays, 5:30–9:00 pm:	FREE to everyone

To protect works of art, we ask visitors to major exhibitions to check strollers, backpacks (frontpacks acceptable), large cases, parcels, and umbrellas.

Membership
Effective April 1, 1985

Young Member (under age 25)	$15
Non-Resident (100 km beyond Toronto)	$25
Individual	$35
Family/Dual	$50
Supporting (tax deductible donation)	$100

Available in person at Membership Desk, and from Membership Office by mail or telephone. Visa, MasterCard, and American Express accepted.

Gallery Hours
Tuesday, Friday, Saturday, and Sunday: 11:00 am–5:30 pm; Wednesday, Thursday: 11:00 am–9:00 pm. Closed Monday (The Restaurant and Shops open).

The Grange Hours
Daily 12:00–4:00 pm; Thursday 12:00–4:00 pm and 6:00–9:00 pm. Closed Monday.

Gallery Shops
The Book Shop, The Reproduction Shop, and The Impulse Shop are open daily 10:30 am–5:30 pm, Wednesday, Thursday 10:30 am–9:00 pm; The Jewellery Shop: Monday 12:00–4:00 pm and regular Gallery hours.

Art Rental Service
Open for viewing regular Gallery hours. Open for business Tuesday to Sunday 11:00 am–4:00 pm; Thursday 11:00 am–9:00 pm.

Edward P. Taylor Audio-Visual Centre
Open Tuesday to Friday from 11:00 am–5:00 pm, Thursday to 8:30 pm.

The Restaurant
Luncheon served daily from noon. Dinner served Wednesday and Thursday 5:00–8:30 pm.

The Coffee Shop
Open Tuesday to Sunday 11:00 am–5:00 pm. Closed Monday.

Members' Lounge
Open to Members and their guests from noon–5:30 pm; Wednesday and Thursday from noon–9:00 pm. Closed Monday.

Cameras
To protect works of art, we ask visitors not to take lighting units, flashes, or tripods into the galleries. Many works may not be photographed; please check with security guard. All photographs must be for personal use. Thank you for your cooperation.

Address/Telephone
317 Dundas Street West
Ontario M5T 1G4 (416) 977-0414

HOW TO ORDER

For tickets, reservations, course registration, information, please follow instructions in Events listings and the following procedure:

- Address the *department specified* in Events' listing.
- Specify date, name of event, and number of tickets.
- Indicate your name, address (with postal code) and phone numbers.
- For tickets include a stamped, self-addressed envelope.
- Enclose a cheque payable to the Art Gallery of Ontario.

Please do not combine requests or cheques to different departments.

ADDRESS CHANGE

Please inform the Membership Office by:

- Mailing new address with a previous mailing label OR
- Telephoning new address giving your membership number (on mailing label).

THE GALLERY
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario
M5T 1G4

The Art Gallery of Ontario is l[illegible]ovince of Ontario, the Government of Canada, and the Municipality of Metropolitan Toronto and i[illegible] Members and many corporate, foundation, and individual donors.

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